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ABSTRACT

This document consists of the new national standards for arts education and a summary statement accompanying the book. The standards recommend that by the time they have completed secondary school, students should: (1) be able to communicate at a basic level in the four arts disciplines, dance, music, theater, and the visual arts; (2) be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency; (3) be able to develop and present basic analyses of works of art form structural, historical, and cultural perspectives; (4) have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and (5) be able to relate various types of arts knowledge and skills within and across the arts disciplines. The book of standards is divided into four main parts. An introduction discusses the benefits, applicability, and importance of arts education. The second part describes the context and issues of arts standards such as their place in education reform, cultural diversity, appropriate technologies, student assessment, and correlation and integration of the arts disciplines. The remaining three parts discuss dance, music, theater, and visual arts for grades K-4, 5-8, and 9-12. Presented within each of the disciplines are the specific competencies that the arts education community nationwide believes are essential for every student. The standards include both content and achievement. Appendices include a glossary for each of the four art areas, outlines of sequential learning in each discipline, a summary statement, and a list of contributors and endorsers. (DK)

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What Every Young American Should Know and Be Able to Do in the Arts

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NATIONAL STANDARDS FOR ARTS EDUCATION

What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward *comprehensive* competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- ***They should be able to communicate at a basic level in the four arts disciplines***—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- ***They should be able to communicate proficiently in at least one art form,*** including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- ***They should be able to develop and present basic analyses of works of art*** from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- ***They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,*** and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- ***They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.*** This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

National Standards for Arts Education

Dance
Music
Theatre
Visual Arts

What Every Young American Should Know and Be Able to Do in the Arts

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National Standards for Arts Education

Developed by the Consortium of National Arts Education Associations

American Alliance for Theatre & Education
Music Educators National Conference
National Art Education Association
National Dance Association

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PREFACE

DEFINING TERMS

Art, the Arts Disciplines, and the Arts

In discussing these Standards for arts education, some brief definitions may be useful.

In this document, **art** means two things: (1) creative works and the process of producing them, and (2) the whole body of work in the art forms that make up the entire human intellectual and cultural heritage. When we study art, we involve ourselves in a particular set of processes, products, influences, and meanings. We recognize that art is expressed in various styles, reflects different historical circumstances, and draws on a multitude of social and cultural resources.

We use the terms **arts discipline** and **art form** to refer to Dance, Music, Theatre, and the Visual Arts, recognizing that each of these encompasses a wide variety of forms and sub-disciplines.

When this document speaks of **the arts,** it means these arts disciplines taken together or, most inclusively, the totality of all activities in the arts. Following the Standards, a glossary is presented that defines how various terms from each of the arts disciplines are used.

INTRODUCTION

Discovering Who We Are

The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning—to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections, to express the otherwise inexpressible. A society and a people without the arts are unimaginable, as breathing would be without air. Such a society and people could not long survive.

The arts are one of humanity's deepest rivers of continuity. They connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going? At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines provide their own ways of thinking, habits of mind as rich and different from each other as botany is different from philosophy. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves, and with what we sense lies beyond ourselves.

The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting, nor visited an art museum, may nevertheless select a living-room picture with great care. The mother who never performed in a choir still sings her infant to sleep. The teenager who is a stranger to drama is moved by a Saturday night film. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We could not live without the arts—nor would we want to.

For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that ***no one can claim to be truly educated who lacks basic knowledge and skills in the arts.***

If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex world, but to live a life rich in meaning. The vision this document holds out affirms that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any other subject, is a matter of discipline and study.

Standards identify what our children must ***know*** and be able to ***do***. Thus, the vision embedded in these Standards insists that a mere nodding acquaintance with the arts is not enough to sustain our children's interest or involvement in them. The Standards must usher each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through the arts. It is along this pathway that our children will find their personal directions and make their singular contributions. It is along this pathway, as well, that they will discover who they are, and even more, who they can become.

What Benefits Does an Arts Education Provide?

These Standards are an attempt to render, in operational terms, the value and importance of the arts for the educational well-being of our young people and our country. Arts education benefits both student and society. It benefits the ***student*** because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking. Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal" way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. In this dominant early mode, students soon learn to trust mainly those symbol systems, usually in the form of words, numbers, and abstract concepts, that separate the experiencing person from what that person experiences.

But the arts teach a different lesson. They sometimes travel along a road that moves in a direction similar to the one described above, but more often they start from a different place. The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional—the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them.

An education in the arts also benefits *society* because students of the arts disciplines gain powerful tools for:

- understanding human experiences, both past and present;
- learning to adapt to and respect others' (often very different) ways of thinking, working, and expressing themselves;
- learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation (this is why we speak, for example, of the "art" of teaching or the "art" of politics);
- understanding the influences of the arts, for example, in their power to create and reflect cultures, in the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action;

- making decisions in situations where there are no standard answers;
- analyzing nonverbal communication and making informed judgments about cultural products and issues; and
- communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression.

In a world inundated with a bewildering array of messages and meanings, an arts education also helps young people explore, understand, accept, and use ambiguity and subjectivity. In art as in life, there is often no clear or "right" answer to questions that are nonetheless worth pursuing ("Should the trees in this painting be a little darker shade of green?"). At the same time, the arts bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and enhance their expectations for learning even more. The joy of learning becomes real, tangible, powerful.

Perhaps most important, the arts have *intrinsic* value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller's poem "Ode to Joy," for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven's Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these experiences open up this transcending dimension of reality, there can be no substitute for an education in the arts, which provides bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also make a contribution to education that reaches beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. Further, numerous studies point toward a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

An Education in the Arts Is for All Students

All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them—and for the same reasons

that studying the arts benefits students who are not disabled. As many teachers can testify, the arts can be a powerful vehicle—sometimes the best vehicle—for reaching, motivating, and teaching a given student. At the same time, there is a continuing need to make sure that all students have access to the learning resources and opportunities they need to succeed. Thus, as in any area of the curriculum, providing a sound education in the arts will depend in great measure on creating access to opportunities and resources.

In this context, the idea that an education in the arts is just for "the talented," and not for "regular students" or those with disabilities, can be a stumbling block. The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of "real talent" disqualifies most people from learning to draw, play an instrument, dance, or act, is simply wrong-headed. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualifications. An analogy may be helpful. We expect mathematical competence of all students because a knowledge of mathematics is essential to shaping and advancing our society, economy, and civilization. Yet no one ever advances the proposition that only those who are mathematically "talented" enough to earn a living as mathematicians should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual's basic education.

The Arts Are Important to Life and Learning

If arts education is to serve its proper function, each student must develop an understanding of such questions as these: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. The content and the interrelatedness of the Standards, especially, go a long way toward producing such understanding. But meeting the Standards cannot—and should not—imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values. What the Standards *can* do is provide a positive and substantive framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture.

The affirmations below describe the values that can inform what happens when the Standards, students, and their teachers come together. These expectations draw connections among the arts, the lives of students, and the world at large:

- The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify).

- The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.

- The arts are a way of knowing. Students grow in their ability to apprehend their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks,

they learn how to express themselves and how to communicate with others.

- The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.

- Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.

- Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.

- Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.

- Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.

- The arts are indispensable to freedom of inquiry and expression.

- Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value."

- The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.

- Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.

- The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.

- Each person has a responsibility for advancing civilization itself. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at increasing their understanding of such promises and challenges presented by the arts, they are preparing to make their own contributions to the nation's storehouse of culture. The more students live up to these high expectations, the more empowered our citizenry will become. Indeed, helping students to meet these Standards is among the best possible investments in the future of not only our children, but also of our country and civilization.

The Difference Standards Make

Arts education standards can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all of education—quality and accountability. They help ensure that the study of the arts is disciplined and well focused, and that arts instruction has a

point of reference for assessing its results. In addressing these issues, the Standards insist on the following:

- That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines, thus ensuring that basic arts literacy is a consequence of education in the United States;

- That instruction in the arts takes a hands-on orientation (i.e., that students be continually involved in the work, practice, and study required for effective and creative engagement in all four arts disciplines);

- That students learn about the diverse cultural and historical heritages of the arts. The focus of these Standards is on the global and the universal, not the localized and the particular;

- That arts education can lead to interdisciplinary study; achieving standards involves authentic connections among and across the arts and other disciplines;

- That the transforming power of technology is a force not only in the economy but in the arts as well. The arts teach relationships between the use of essential technical means and the achievement of desired ends. The intellectual methods of the arts are precisely those used to transform scientific discovery into technology;

- That across the board and as a pedagogical focus, the development of the problem-solving and higher-order thinking skills necessary for success in life and work is taken seriously; and

- That taken together, these Standards offer, for the first time in American arts education, a foundation for educational assessment on a student-by-student basis.

These features of the Standards will advance both quality and accountability to the levels that students, schools, and taxpayers deserve. They will help our nation compete in a world where the ability to produce continuing streams of creative solutions has become the key to success.

One by-product of adopting these Standards may be as revolutionary as it is exciting. Having the Standards in place may mean that teachers and others will be able to spend less time defending and advocating arts education and more time educating children, turning them toward the enriching power, the intellectual excitement, and the joy of competence in the arts.

Success in achieving these Standards will mean something else. As we look ahead, it is important to keep two things in mind. To the degree that students are successful in achieving them, the Standards will have to be raised to encourage higher expectations. At the same time; even though the substance of each of the arts disciplines will remain basically constant, the changes created by technology, new cultural trends, and educational advances will necessitate changes in the Standards as well. Among the educational changes likely to affect the structure of these Standards, for example, are those that may rearrange the school day and year, or the prospect that progression by grade level may give way to mastery as the overriding goal of education.

Context and Issues

Arts Standards Are at the Core of Education Reform

With the passage of the *Goals 2000: Educate America Act*, the arts are written into federal law. The law acknowledges that the arts are a core subject, as important to education as English, mathematics, history, civics and government, geography, science, and foreign language. Title II of the Act addresses the issue of education standards. It establishes a National Education Standards Improvement Council, which has, among its other responsibilities, the job of working with appropriate organizations to determine the criteria for certifying ***voluntary content standards***, with three objectives in mind: (1) to ensure that the standards are internationally competitive, (2) to ensure they reflect the best knowledge about teaching and learning, and (3) to ensure they have been developed through a broad-based, open adoption process.

In 1992, in anticipation of education standards emerging as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities, for a grant to determine what the nation's school children should know and be able to do in the arts.

This document is thus the result of an extended process of consensus-building that has included a variety of efforts designed to secure the broadest possible range of expertise and reaction. The process involved the review of state-level arts education frameworks, standards from other nations, a succession of drafts by the arts education community, as well as consideration at a series of national forums where comment and testimony were received.

The Standards Provide a Crucial Foundation

The arts have emerged from the education reform movement of the last decade as a vital partner in the continuing effort to provide our children with a world-class education. The Standards are a crucial element in that enterprise.

Almost alone in the industrialized world, the United States has no national curriculum. But national standards approach the task of education from a different angle; they speak of competencies, not a predetermined course of study. The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, "***This is what a student should know and be able to do.***" At the same time, in spite of our disparateness, Americans understand that, at the core, we are *one* country. As the education reform movement has recognized from the beginning, we need national goals—statements of desired results—to provide a broad framework for state and local decision making.

But the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe—and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects.

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts disciplines—including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, "An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education." Put differently, arts standards provide a vision of both competence and educational effectiveness, but without creating a mold into which all arts programs must fit. Let us be clear. These Standards are concerned with which ***results***, in the form of student learning, are characteristic of a basic education in the arts, but ***not with how those results ought to be delivered***. The Standards do not provide a course of study, but they can help weak arts instruction and programs improve and help make good programs even better.

The arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. These Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.

The Standards Are Keys to Each of the Arts Disciplines

Each of the arts disciplines is in itself a vast body of subject matter—an array of skills, knowledge, and techniques offering the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. Each offers analytical and theoretical perspectives, a distinct history, many schools of interpretation, as well as innumerable connections to all human activity. Amid this wealth, the Standards offer basic points of entry into the study of the arts disciplines.

When a standard for any given arts discipline has been met or achieved by the student, it means that a door has been opened; the student can use his or her achievement as a point of departure for other destinations. To take a straightforward example from dance, when a child learns to use basic movements to create and vary a movement theme, a new possibility is created. Now the child knows what it means to convert a rhythm heard with the ear into one that is expressed by the body. The child who reaches this point has not merely met a standard, but has learned a "new grammar"—one based on physical movement. As students grow in competence, their learning thus resembles an ascent up a spiral staircase; at each level, a new door opens onto an experience that is more challenging and more rewarding. The Standards are meant to reinforce this continual dynamic of climbing and exploring, a process that leads to increasing competence. As students meet these Standards, they learn to choose intelligently among many approaches that are likely to lead to the solution of an artistic or intellectual problem. Indeed, creative thinking cannot occur without this ability to choose.

But the Standards, rooted in the individual integrity of the visual arts, dance, music, and theatre, are more than doors to new capabilities and discoveries. They also serve as the foundation for making connections among the arts and to other areas of the curriculum.

The Standards Are Keys to Correlation and Integration

A basic intent of the Standards is that the arts be taught for their intrinsic value. Beyond their significance in this arena, however, one of the most important goals the Standards can achieve is to help students make connections between concepts and across subjects. To this end, the Standards for each arts discipline reflect different kinds of learning tasks. By addressing these tasks together, students can fully explore each of the specific arts disciplines in and of itself. They can use these same tasks as bridges among the arts disciplines, and finally as gateways from the arts to other areas of study. But the Standards do not create these connections automatically, simply by their existence; making the connections is always a matter of ***instruction***.

Connections among the arts or between the arts and other subjects are fundamentally of two kinds, which should not be confused. ***Correlations*** show specific similarities or differences. A simple example is the correlation between music and mathematics. Clearly evident in the structure of both are such elements as counting, intervals, and consistent numerical values. More complex examples could involve studies based on such areas as aesthetics, sociology, or historic periods, in which texts, interpretations, and analyses about two or more art forms are compared and contrasted. ***Integration*** is different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. A simple example of integration within the arts is using combinations of visual effects and words to create a dramatic mood. At a more complex level involving the study of history, other examples of integration might be how the American theatre in the period 1900–1975 reflected shifts in the American social consciousness, or how the sacred and secular music of African-Americans contributed to the civil rights movement.

Because forging these kinds of connections is one of the things the arts do best, they can and should be taught in ways that connect them both to each other and to other subjects. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. The high school student of world history who has learned something about the visual arts of Japan will understand the politics of the Tokugawa shoguns far better than a classmate who knows nothing of how the art of Japan reflects that country's core values. But one point is basic. Correlation, integration, and similar approaches to learning are first of all a matter of knowledge and competence within each of the arts disciplines themselves, which must be maintained in their full integrity. This competence is what the Standards address most powerfully.

The Standards Incorporate Cultural Diversity

The culture of the United States is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. That diversity provides American students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and transformed into a shared culture. In the process, they learn that diverse heritages are accessible to all.

The cultural diversity of America is a vast resource for arts education, and should be used to help students understand themselves and others. The visual, traditional, and performing arts provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world. Students should learn that each art form has its own characteristics and makes its distinctive contributions, that each has its own history and heroes. Students need to

learn the profound connections that bind the arts to one another, as well as the connections between particular artistic styles and the historical development of the world's cultures. Students also need to understand that art is a powerful force in the everyday life of people around the world, who design and make many of the objects they use and enjoy. It is therefore essential that those who construct arts curricula attend to issues of ethnicity, national custom, tradition, religion, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars. The polyrhythmic choreography of Native American dancing, the incomparable vocal artistry of a Jessye Norman, the sensitive acting of an Edward James Olmos, and the intricate calligraphy of Japanese and Arabic artists are, after all, more than simply cultural artifacts; they are part of the world's treasure house of expression and understanding. As such, they belong to every human being.

The Standards regard these considerations of time, place, and heritage as basic to developing curriculum. Subject matter from diverse historical periods, styles, forms, and cultures should be used to develop basic knowledge and skills in the various arts disciplines.

The Standards Focus on Appropriate Technologies

The arts disciplines, their techniques, and their technologies have a strong historic relationship; each continues to shape and inspire the other. Existing and emerging technologies will always be a part of how changes in the arts disciplines are created, viewed, and taught. Examples abound. In ancient times, sculptors used hardened metals to chisel wood and marble blocks; today they use acetylene torches to work in metal itself. The modern ballet slipper was a technological advance that emerged in the late nineteenth century; today it is complemented by the dancer's use of variable-resistance exercise equipment. Stradivarius once used simple charcoal and paper to design his violins; today's manufacturers use computers to design electronic instruments. The theatre, once limited to the bare stage, has found important resources for creating dramatic productions in such technologies as radio, film, television, and other electronic media.

For the arts, technology thus offers means to accomplish artistic, scholarly, production, and performance goals. But the mere availability of technology cannot ensure a specific artistic result: the pencil in a student's hand ensures neither drawing competency nor a competent drawing. Nor, by itself, will exchanging the pencil for an airbrush or a computer graphics program create a change in the student. What can happen is that interesting and engaging technologies can attract and motivate students to engage the arts. In the end, however, the use of technology in arts instruction is meaningful only to the degree that it contributes to competence, and that contribution comes through instruction and study. Used appropriately, technology can extend the reach of both the art form and that of the learner.

These considerations are especially important because of technology's power to expand today's students' access to information, opportunities, and choices. New technologies make it possible to try out a host of possibilities and solutions, and expanding learning technologies make it more important than ever that these tools be used to teach the arts. Computers create unimaginable efficiencies and opportunities for experimentation, and do it instantly. If well used, interactive video can also have a significant impact on the development of creative thinking skills. The educational challenge is to make sure that as technology expands the array of choices, students are also well guided toward choosing, compiling, and arranging materials appropriate to specific artistic ends.

The Standards should be considered as a catalyst for bringing the best arts-related technologies

to bear on arts education. We need to remember, however, that access to many technologies will necessarily vary. The Standards are not themselves dependent on any particular technology; they can be met using a variety of technologies on different levels. The working assumption of the Standards is that whatever technology is available will be used not for its own sake, but to promote learning in the arts and the achievement of the Standards. Success should be thus measured by how well students achieve artistic and intellectual objectives, not alone by how adept they are in using a given arts technology. The use of technology should increase their ability to synthesize, integrate, and construct new meanings from a wealth of new resources and information. The effective results should be that students come to understand the relationships among technical means, artistic technique, and artistic end.

The Standards Provide a Foundation for Student Assessment

Because arts education places a high value on personal insight, individual achievement, and group performance, educators must be able to assess these things; otherwise, it will be impossible to know whether the Standards are being reached. Because the Standards are consensus statements about what an education in the arts should contain, they can provide a basis for student assessment, and for evaluating programs, at national, state, and local levels. A broad range of measures could well be used to assess whether a given standard is being met. As in any area of the curriculum, tests and other measures used in assessing students in the arts should be statistically valid and reliable, as well as sensitive to the student's learning context.

One of the substantial advantages offered by this comprehensive set of arts standards is that they combat the uninformed idea that the arts are an "academically soft" area of study. People unfamiliar with the arts often mistakenly believe that excellence and quality are merely matters of opinion ("I know what I like"), and that one opinion is as good as another. The Standards say that the arts have "academic" standing. They say there is such a thing as achievement, that knowledge and skills matter, and that mere willing participation is not the same thing as education. They affirm that discipline and rigor are the road to achievement. And they state emphatically that all these things can in some way be measured—if not always on a numerical scale, then by informed critical judgment.

Arts educators can take pride in the fact that other content areas have borrowed heavily from assessment techniques long used in the arts, e.g., the practice of portfolio review in the visual arts and the assessment of performance skills through the auditions used in dance, music, and theatre. It is worth noting that the content of these ***Standards*** informs the perspective of the National Assessment of Educational Progress, which attends to "creating, performing, and responding" in the arts. Although some aspects of learning in the arts can be measured adequately by traditional paper-and-pencil techniques or demonstrations, many skills and abilities can be properly assessed only by using subtle, complex, and nuanced methods and criteria that require a sophisticated understanding. Assessment measures should incorporate these subtleties, while at the same time making use of a broad range of performance tasks.

The Standards Point Beyond Mere "Exposure"

All basic subjects, including the arts, require more than mere "exposure" or access. They need focused time for sequential study, practice, and reflection. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all stu-

dents to meet the Standards presented here. These Standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts.

The comprehensive nature of these Standards does not require an inordinate focus on the arts at the expense of other subjects. Leading groups of arts educators, as well as the National Endowment for the Arts, recommend that 15 percent of instructional time at the elementary and middle school levels be devoted to serious study of the arts. In high school, it is expected that achieving the basic competencies set forth here will mean arts ***requirements,*** not just electives.

By the same token, however, when children move beyond the "exposure" level toward proficiency in an arts discipline, the basic processes of creating, performing, producing, thinking, perceiving, and responding in one context become available to them in another. The child who learns how to read or cipher can conquer new worlds with those basic skills. Just so, the child who learns to see with an artist's eye, hear with the musician's ear, dramatize the playwright's vision, or tell a story with the body's movement has acquired a tool that can enrich and enliven all learning, whether in the other arts or beyond them.

The creative and continual use of community resources is an important element in making sure that students receive more than exposure to the arts. Local orchestras and choruses, theatre groups and dance companies, individual professional artists, galleries, museums, concerts, and other kinds of performances all offer a rich repertoire of arts experiences that the schools can seldom match. State and local arts agencies and arts councils, as well as local chapters of national arts and arts education organizations, all have a rich contribution to make. All can offer distinctive introductions to the wealth of possibilities in the arts and serve as sources of profound learning. Teachers, education administrators, parents, and local arts organizations can create not merely "arts events" but working partnerships specifically designed to sustain, expand, and deepen students' competence in all the arts disciplines.

Adopting the Standards Is Only a Beginning

Our way of life in the modern world and the success of our children in it depend on creating a society that is both literate and imaginative, competent and creative. In a world exploding with information and experience, in which media saturate our culture with powerful images and messages at every turn, it is critical that young people be provided with tools not only for understanding that world, but also for contributing to it and making their own way. Without the arts to help shape students' perceptions and imaginations, young people stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills, and experiences that are unique to the arts—a heritage that also deeply enriches general education. What happens in the schools will require the active support of arts organizations, trade and professional groups in the arts, educational organizations, performers, and working artists. Without question, the Standards presented here will need supporters and allies in improving and changing how arts education is organized and delivered. But they themselves contain the potential to act as a lever on public perception and teacher preparation as well, to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Developing the physical and mental abilities needed to learn any art form can occur only through personal interaction with subject matter, the mastery of tools, adapting to physical challenges, and sustained relationships with others who have also subjected themselves to the discipline the arts require.

Teachers encourage and lead this interactive process. Since it is impossible to teach what one does not know, bringing the Standards to life in students will require professional development for many teachers and changes in teacher preparation programs. In many places, more teachers with credentials in the arts will be needed. Preservice training will have to be restructured to include the arts, or an existing arts training component will have to be strengthened. Many teachers already in service will need to supplement their knowledge and skills, acquire new capabilities, and form teaching alliances with arts specialists. Doing so will not be easy, but doing so is as necessary as it is worthwhile.

Site-based management teams, school boards, state education agencies, state and local arts agencies, teacher education institutions, and local programs of in-service education all bear a responsibility here, as do instructional approaches that involve the use of mentors, local artists, and members of the community. The support of such people and groups is crucial for the Standards to succeed. But the primary issue is the competence to bring together and deliver a broad range of competent instruction. All else is secondary.

Having written a set of voluntary Standards is only a first step. Merely "adopting" them will not be enough to make them effective, nor will changing the official expectations for student performance suffice to change the performance itself. New policy will be necessary. New and reallocated resources will be required. Teacher preparation and professional development must keep pace. People who care about the arts and arts education will have to commit themselves to a broad, cooperative, and, indeed, relentless effort if implementation is to be successful.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision for our children and for our society.

The Standards

How the Standards Are Organized

Teachers, policymakers, and students all need explicit statements of the results expected from an arts education, not only for pedagogical reasons, but to be able to allocate instructional resources and to provide a basis for assessing student achievement and progress. Because the largest groups using the Standards will be teachers and educational administrators, the most sensible sequence for presenting the Standards is by grade level: Grades K–4, Grades 5–8, and Grades 9–12. Individual standards should be understood as a statement of what students should know and be able to do. They may, of course, acquire the competency at any time within the specified period, but they will be expected to have acquired it before they move on.

Within each grade-level cluster, the Standards are organized by arts discipline: **Dance, Music, Theatre,** and **Visual Arts.** Presented within each of the disciplines are the specific *competencies*

that the arts education community, nationwide, believes are essential for every student. Although the statement of any specific competency in any of the arts disciplines necessarily focuses on one part of that discipline, the Standards stress that all the competencies are interdependent.

The division of the Standards into special competencies does not indicate that each is—or should be—given the same weight, time, or emphasis at any point in the K–12 sequence, or over the student's entire school career. The mixture and balance will vary with grade level, by course, by instructional unit, and from school to school.

The Standards encourage a relationship between breadth and depth so that neither overshadows the other. They are intended to create a vision for learning, not a standardized instructional system.

Two different types of standards are used to guide student assessment in each of the competence areas:

- *Content standards* specify what students should know and be able to do in the arts disciplines.

- *Achievement standards* specify the understandings and levels of achievement that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 8, and 12.

In this document, a number of achievement standards are described for each content standard. In grades 9–12, two levels of achievement standards—"Proficient" and "Advanced"—are offered for each of the arts disciplines. Several standards may be offered in each of these two categories. In grades 9–12, the "Advanced" level of achievement is more likely to be attained by students who have elected specialized courses in the particular arts discipline than by students who have not. All students, however, are expected to achieve at the "Proficient" level in at least one art.

What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- *They should be able to communicate at a basic level in the four arts disciplines*—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.

- *They should be able to communicate proficiently in at least one art form,* including the ability to

define and solve artistic problems with insight, reason, and technical proficiency.

- ***They should be able to develop and present basic analyses of works of art*** from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

- ***They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,*** and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

- ***They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.*** This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

Standards in the Arts

Grades K–4

The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

Terms identified by an asterisk (*) are explained in the glossary.

Dance

Children in grades K–4 love to move and learn through engagement of the whole self. They need to become literate in the language of dance in order to use this natural facility as a means of communication and self-expression, and as a way of responding to the expression of others. Dancing and creating dances provide them with skills and knowledge necessary for all future learning in dance and give them a way to celebrate their humanity.

Dance education begins with an awareness of the movement of the body and its creative potential. At this level, students become engaged in body awareness and movement exploration that promote a recognition and appreciation of self and others. Students learn basic movement and *choreographic skills in musical/rhythmic contexts. The skills and knowledge acquired allow them to begin working independently and with a partner in creating and performing dances.

Experiences in perceiving and responding to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to begin thinking critically about dance. They investigate questions such as "What is it? How does it work? Why is it important?" Practicing attentive audience behavior for their peers leads to describing movement *elements and identifying expressive movement choices. Students learn to compare works in terms of the elements of space, time, and force/energy and to experience the similarities and differences between dance and other disciplines.

Through dance education, students can also come to an understanding of their own culture and begin to respect dance as a part of the heritage of many cultures. As they learn and share dances from around the globe, as well as from their own communities, children gain skills and knowledge that will help them participate in a diverse society.

1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance

Achievement Standard:
Students

a. accurately demonstrate nonlocomotor/*axial movements (such as bend, twist, stretch, swing)
b. accurately demonstrate eight basic *locomotor movements (such as walk, run, hop, jump, leap, gallop, slide, and skip), traveling forward, backward, sideward, diagonally, and turning
c. create shapes at low, middle, and high *levels
d. demonstrate the ability to define and maintain *personal space
e. demonstrate movements in straight and curved pathways
f. demonstrate accuracy in moving to a musical beat and responding to changes in tempo
g. demonstrate *kinesthetic awareness, concentration, and focus in performing movement skills
h. attentively observe and accurately describe the *action (such as skip, gallop) and movement elements (such as *levels, directions) in a brief movement study

2. Content Standard: Understanding choreographic principles, processes, and structures

Achievement Standard:
Students

a. create a sequence with a beginning, middle, and end, both with and without a rhythmic accompaniment; identify each of these parts of the sequence
b. improvise, create, and perform dances based on their own ideas and concepts from other sources
c. use *improvisation to discover and invent movement and to solve movement problems
d. create a dance *phrase, accurately repeat it, and then vary it (making changes in the time, space, and/or force/energy)
e. demonstrate the ability to work effectively alone and with a partner
f. demonstrate the following partner skills: copying, leading and following, mirroring

3. Content Standard: Understanding dance as a way to create and communicate meaning

Achievement Standard:
Students

a. observe and *discuss how dance is different from other forms of human movement (such as sports, everyday gestures)
b. take an active role in a class discussion about interpretations of and reactions to a dance
c. present their own dances to peers and discuss their meanings with competence and confidence

4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance

Achievement Standard:
Students

a. explore, discover, and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice
b. observe two dances and discuss how they are similar and different in terms of one of the *elements of dance (such as space) by observing body shapes, levels, pathways

5. Content Standard: Demonstrating and understanding dance in various cultures and historical periods

Achievement Standard:
Students

a. perform *folk dances from various cultures with competence and confidence

b. learn and effectively share a dance from a resource in their own community; describe the cultural and/or historical context
c. accurately answer questions about dance in a particular culture and time period (for example, In colonial America, why and in what settings did people dance? What did the dances look like?)

6. Content Standard: Making connections between dance and healthful living

Achievement Standard:
Students

a. identify at least three personal goals to improve themselves as dancers
b. explain how healthy practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples

7. Content Standard: Making connections between dance and other disciplines

Achievement Standard:
Students

a. create a dance project that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science)
b. respond to a dance using another art form; explain the connections between the dance and their response to it (such as stating how their paintings reflect the dance they saw)

Music

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K–4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:
Students

a. sing independently, on pitch and in rhythm, with appropriate *timbre, diction, and posture, and maintain a steady tempo
b. sing *expressively, with appropriate *dynamics, phrasing, and interpretation
c. sing from memory a varied repertoire of songs representing *genres and *styles from diverse cultures
d. sing *ostinatos, partner songs, and rounds
e. sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:
Students

a. perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic *classroom instruments
c. perform expressively a varied repertoire of music representing diverse genres and styles
d. echo short rhythms and melodic patterns
e. perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
f. perform independent instrumental parts[1] while other students sing or play contrasting parts

1. E.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard:
Students

a. improvise "answers" in the same style to given rhythmic and melodic phrases
b. improvise simple rhythmic and melodic ostinato accompaniments
c. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
d. improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means[2]

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:
Students

a. create and arrange music to accompany readings or dramatizations
b. create and arrange short songs and instrumental pieces within specified guidelines[3]
c. use a variety of sound sources when composing

5. Content Standard: Reading and notating music

Achievement Standard:
Students

a. read whole, half, dotted half, quarter, and eighth notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ *meter signatures
b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
c. identify symbols and traditional terms referring to dynamics, tempo, and *articulation and interpret them correctly when performing
d. use standard symbols to notate *meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

2. E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic *MIDI devices, including keyboards, sequencers, synthesizers, and drum machines

3. E.g., a particular style, form, instrumentation, compositional technique

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:
Students

a. identify simple music *forms when presented aurally
b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
e. respond through purposeful movement[4] to selected prominent music characteristics or to specific music events[5] while listening to music

7. Content Standard: Evaluating music and music performances

Achievement Standard:
Students

a. devise criteria for evaluating performances and compositions
b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard:
Students

a. identify similarities and differences in the meanings of common terms[6] used in the various arts
b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music[7]

4. E.g., swaying, skipping, dramatic play

5. E.g., meter changes, dynamic changes, same/different sections

6. E.g., form, line, contrast

7. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and time signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard:

Students

a. identify by genre or style aural examples of music from various historical periods and cultures
b. describe in simple terms how *elements of music are used in music examples from various cultures of the world
c. identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
d. identify and describe roles of musicians[8] in various music settings and cultures
e. demonstrate audience behavior appropriate for the context and style of music performed

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8. E.g., orchestra conductor, folksinger, church organist

Theatre

Theatre, the imagined and enacted world of human beings, is one of the primary ways children learn about life—about actions and consequences, about customs and beliefs, about others and themselves. They learn through their *social pretend play and from hours of viewing television and film. For instance, children use pretend play as a means of making sense of the world; they create situations to play and assume *roles; they interact with peers and arrange *environments to bring their stories to life; they direct one another to bring order to their *drama, and they respond to one another's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members; theatre education should build on this solid foundation. These standards assume that theatre education will start with and have a strong emphasis on *improvisation, which is the basis of social pretend play.

In an effort to create a seamless transition from the natural skills of pretend play to the study of theatre, the standards call for instruction that integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding contexts. In the kindergarten through fourth grade, the teacher will be actively involved in the students' planning, playing, and evaluating, but students will be guided to develop group skills so that more independence is possible. The content of the drama will develop the students' abilities to express their understanding of their immediate world and broaden their knowledge of other cultures.

1. Content Standard: Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history

Achievement Standard:
Students

a. collaborate to select interrelated characters, environments, and situations for *classroom dramatizations
b. improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue

2. Content Standard: Acting by assuming roles and interacting in improvisations

Achievement Standard:
Students

a. imagine and clearly describe characters, their relationships, and their environments
b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters
c. assume roles that exhibit concentration and contribute to the *action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history

3. Content Standard: Designing by visualizing and arranging environments for classroom dramatizations

Achievement Standard:
Students

a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources
b. collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup

4. Content Standard: Directing by planning classroom dramatizations

Achievement Standard:
Students

a. collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations

5. Content Standard: Researching by finding information to support classroom dramatizations

Achievement Standard:
Students

a. communicate information to peers about people, events, time, and place related to classroom dramatizations

6. Content Standard: Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and *electronic media), and other art forms

Achievement Standard:
Students

a. describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts
b. compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts
c. select movement, music, or visual elements to enhance the mood of a classroom dramatization

7. Content Standard: Analyzing and explaining personal preferences and *constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions

Achievement Standard:
Students

a. identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances
b. explain how the wants and needs of characters are similar to and different from their own
c. articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances
d. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating

8. Content Standard: Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life

Achievement Standard:
Students

a. identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life
b. identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions

Visual Arts

These standards provide a framework for helping students learn the characteristics of the *visual arts by using a wide range of subject matter, symbols, meaningful images, and visual *expressions, to reflect their *ideas, feelings, and emotions; and to evaluate the merits of their efforts. The standards address these objectives in ways that promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring *ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new *techniques, approaches, and habits for applying knowledge and skills in the visual arts to the world beyond school.

The visual arts are extremely rich. They range from drawing, painting, sculpture, and design, to architecture, film, video, and folk arts. They involve a wide variety of *tools, techniques, and processes. The standards are structured to recognize that many elements from this broad array can be used to accomplish specific educational objectives. For example, drawing can be used as the basis for creative activity, historical and cultural investigation, or *analysis, as can any other fields within the visual arts. The standards present educational goals. It is the responsibility of practitioners to choose appropriately from this rich array of content and processes to fulfill these goals in specific circumstances and to develop the curriculum.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form.

In Kindergarten–Grade 4, young children experiment enthusiastically with *art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and *media. They learn to coordinate their hands and minds in explorations of the visual world. They learn to make choices that enhance communication of their ideas. Their natural inquisitiveness is promoted, and they learn the value of perseverance.

As they move from kindergarten through the early grades, students develop skills of observation, and they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value. Through these efforts, students begin to understand the meaning and impact of the visual world in which they live.

1. Content Standard: Understanding and applying media, techniques, and processes

Achievement Standard:
Students

a. know the differences between materials, techniques, and processes
b. describe how different materials, techniques, and processes cause different responses

c. use different media, techniques, and processes to communicate ideas, experiences, and stories
d. use art materials and tools in a safe and responsible manner

2. Content Standard: Using knowledge of *structures and functions

Achievement Standard:
Students

a. know the differences among visual characteristics and purposes of art in order to convey ideas
b. describe how different *expressive features and *organizational principles cause different responses
c. use visual structures and functions of art to communicate ideas

3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard:
Students

a. explore and understand prospective content for works of art
b. select and use subject matter, symbols, and ideas to communicate meaning

4. Content Standard: Understanding the visual arts in relation to history and cultures

Achievement Standard:
Students

a. know that the visual arts have both a history and specific relationships to various cultures
b. identify specific works of art as belonging to particular cultures, times, and places
c. demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

5. Content Standard: Reflecting upon and *assessing the characteristics and merits of their work and the work of others

Achievement Standard:
Students

a. understand there are various purposes for creating works of visual art.
b. describe how people's experiences influence the development of specific artworks
c. understand there are different responses to specific artworks

6. Content Standard: Making connections between visual arts and other disciplines

Achievement Standard:

Students

a. understand and use similarities and differences between characteristics of the visual arts and other arts disciplines

b. identify connections between the visual arts and other disciplines in the curriculum

GRADES 5–8

Except as noted, the standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 8. Students in grades 5–7 should engage in developmentally appropriate learning experiences to prepare them to achieve these standards at grade 8. These standards presume that the students have achieved the standards specified for grades K–4; they assume that the students will demonstrate higher levels of the expected skills and knowledge, will deal with increasingly complex art works, and will provide more sophisticated responses to works of art. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

Terms identified by an asterisk (*) are explained in the glossary.

Dance

Through creating, performing, and responding to dance, middle school students can continue to develop skills and knowledge that enhance the important development of self-image and social relationships. Cooperation and collaboration are emphasized at this age, fostering positive interactions.

Dance education can offer a positive, healthy alternative to the many destructive choices available to adolescents. Students are encouraged to take more responsibility for the care, conditioning, and health of their bodies (both within and outside the dance class), thus learning that self-discipline is a prerequisite for achievement in dance.

Students in grades 5–8 develop a sense of themselves in relation to others and in relation to the world. As a result, they are ready to respond more thoughtfully to dance, to perceive details of *style and *choreographic structure, and to reflect upon what is communicated. The study of dance provides a unique and valuable insight into the culture or period from which it has come. Informed by social and cultural experiences, movement concepts, and dance-making processes, students integrate dance with other art forms.

1. Content Standard: Identifying and demonstrating movement *elements and skills in performing dance

Achievement Standard:
Students

a. demonstrate the following movement skills and explain the underlying principles: *alignment, balance, *initiation of movement, articulation of isolated body parts, weight shift, *elevation and landing, fall and recovery
b. accurately identify and demonstrate basic dance steps, positions, and patterns for dance from two different styles or traditions[1]
c. accurately transfer a spatial pattern from the visual to the *kinesthetic
d. accurately transfer a rhythmic pattern from the aural to the kinesthetic
e. identify and clearly demonstrate a range of *dynamics/*movement qualities
f. demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills
g. demonstrate accurate memorization and reproduction of movement sequences
h. describe the action and movement elements observed in a dance, using appropriate movement/dance vocabulary

1. E.g., ballet, square, Ghanaian, Middle Eastern, modern

2. Content Standard: Understanding *choreographic principles, processes, and structures

Achievement Standard:
Students

a. clearly demonstrate the principles of contrast and transition
b. effectively demonstrate the processes of *reordering and *chance
c. successfully demonstrate the structures or forms of *AB, *ABA, *canon, *call and response, and *narrative
d. demonstrate the ability to work cooperatively in a small group during the choreographic process
e. demonstrate the following partner skills in a visually interesting way: creating contrasting and complementary shapes, taking and supporting weight

3. Content Standard: Understanding dance as a way to create and communicate meaning

Achievement Standard:
Students

a. effectively demonstrate the difference between pantomiming and abstracting a gesture
b. observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance
c. demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance
d. create a dance that successfully communicates a topic of personal significance

4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance

Achievement Standard:
Students

a. create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and *discuss the reasons for their choice
b. demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way
c. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities)
d. identify possible *aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast)

5. Content Standard: Demonstrating and understanding dance in various cultures and historical periods

Achievement Standard:
Students

a. competently perform *folk and/or *classical dances from various cultures; describe similarities and differences in steps and movement styles
b. competently perform folk, social, and/or *theatrical dances from a broad spectrum of twentieth-century America
c. learn from resources in their own community (such as, people, books, videos) a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with their peers
d. accurately describe the role of dance in at least two different cultures or time periods

6. Content Standard: Making connections between dance and healthful living

Achievement Standard:
Students

a. identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals
b. explain strategies to prevent dance injuries
c. create their own *warmup and discuss how that warmup prepares the body and mind for expressive purposes

7. Content Standard: Making connections between dance and other disciplines

Achievement Standard:
Students

a. create a project that reveals similarities and differences between the arts
b. cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern)
c. observe the same dance both live and recorded on video; compare and contrast the aesthetic impact of the two observations

Music

The period represented by grades 5–8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity. Broad experience with a variety of music is necessary if students are to make informed musical judgments. Similarly, this breadth of background enables them to begin to understand the connections and relationships between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:
Students

- **a.** sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- **b.** sing with *expression and *technical accuracy a repertoire of vocal literature with a *level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory
- **c.** sing music representing diverse *genres and cultures, with expression appropriate for the work being performed
- **d.** sing music written in two and three parts

Students who participate in a choral ensemble

- **e.** sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:
Students

- **a.** perform on at least one instrument[2] accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control

2. E.g., band or orchestra instrument, keyboard instrument, *fretted instrument, electronic instrument

b. perform with expression and technical accuracy on at least one string, wind, percussion, or *classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6

c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed

d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

Students who participate in an instrumental ensemble or class

e. perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard:

Students

a. improvise simple harmonic accompaniments

b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys

c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent *style, *meter, and *tonality

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:

Students

a. compose short pieces within specified guidelines,[3] demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance

b. arrange simple pieces for voices or instruments other than those for which the pieces were written

c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

3. E.g., a particular style, form, instrumentation, compositional technique

5. Content Standard: Reading and notating music

Achievement Standard:
Students

a. read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, and *alla breve meter signatures
b. read at sight simple melodies in both the treble and bass clefs
c. identify and define standard notation symbols for pitch, rhythm, *dynamics, tempo, *articulation, and expression
d. use standard notation to record their musical ideas and the musical ideas of others

Students who participate in a choral or instrumental ensemble or class

e. sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:
Students

a. describe specific music events[4] in a given aural example, using appropriate terminology
b. analyze the uses of *elements of music in aural examples representing diverse genres and cultures
c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

7. Content Standard: Evaluating music and music performances

Achievement Standard:
Students

a. develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

4. E.g., entry of oboe, change of meter, return of refrain

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard:
Students

a. compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music[5]

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard:
Students

a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures
b. classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary
c. compare, in several cultures of the world, functions music serves, roles of musicians,[6] and conditions under which music is typically performed

5. E.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works

6. E.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera

Theatre

In theatre, the artists create an imagined world about human beings; it is the role of the actor to lead the audience into this visual, aural, and oral world. To help students in grades 5–8 develop theatre literacy, it is important that they learn to see the created world of theatre through the eyes of the playwright, actor, designer, and director. Through active creation of theatre, students learn to understand artistic choices and to critique dramatic works. Students should, at this point, play a larger role in the planning and evaluation of their work. They should continue to use drama as a means of confidently expressing their world view, thus developing their "personal voice." The drama should also introduce students to plays that reach beyond their communities to national, international, and historically representative themes.

1. Content Standard: Script writing by the creation of *improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history

Achievement Standard:
Students

a. individually and in groups, create characters, *environments, and *actions that create *tension and suspense
b. refine and record dialogue and action

2. Content Standard: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes

Achievement Standard:
Students

a. analyze descriptions, dialogue, and actions to discover, articulate, and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices, and emotional responses of people
b. demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices
c. in an ensemble, interact as the invented characters

3. Content Standard: Designing by developing environments for improvised and scripted scenes

Achievement Standard:
Students

a. explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for the drama
b. analyze improvised and scripted scenes for technical requirements
c. develop focused ideas for the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources
d. work collaboratively and safely to select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character

4. Content Standard: Directing by organizing rehearsals for improvised and scripted scenes

Achievement Standard:
Students

a. lead small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes, demonstrating social, group, and consensus skills

5. Content Standard: Researching by using cultural and historical information to support improvised and scripted scenes

Achievement Standard:
Students

a. apply research from print and nonprint sources to script writing, acting, design, and directing choices

6. Content Standard: Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and *electronic media), and other art forms

Achievement Standard:
Students

a. describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, dramatic media, dance, and visual arts
b. incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes
c. express and compare personal reactions to several art forms

d. describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts

7. Content Standard: **Analyzing, evaluating, and *constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions**

Achievement Standard:
Students

a. describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances
b. articulate and support the meanings constructed from their and others' dramatic performances
c. use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances
d. describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes

8. Content Standard: **Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures**

Achievement Standard:
Students

a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods, illustrate in improvised and scripted scenes, and discuss how theatre reflects a culture
b. explain the knowledge, skills, and discipline needed to pursue careers and avocational opportunities in theatre, film, television, and electronic media
c. analyze the emotional and social impact of dramatic events in their lives, in the community, and in other cultures
d. explain how culture affects the content and production values of dramatic performances
e. explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life

Visual Arts

Students in grades 5–8 continue to need a framework that aids them in learning the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow ever more sophisticated in their need to use the visual arts to reflect their feelings and emotions and in their abilities to evaluate the merits of their efforts. These standards provide that framework in a way that promotes the students' thinking, working, communicating, reasoning, and investigating skills and provides for their growing familiarity with the *ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply the knowledge and skills in the visual arts to their widening personal worlds.

These standards present educational goals. It is the responsibility of practitioners to choose among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances. The visual arts offer the richness of drawing and painting, sculpture, and design; architecture, film, and video; and folk arts—all of these can be used to help students achieve the standards. For example, students could *create works in the *medium of videotape, engage in historical and cultural investigations of the medium, and take part in *analyzing works of art produced on videotape. The visual arts also involve varied *tools, *techniques, and *processes—all of which can play a role in students' achieving the standards, as well.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop increasing fluency in visual, oral, and written communication, they must exhibit their greater artistic competence through all of these avenues.

In grades 5–8, students' visual expressions become more individualistic and imaginative. The problem-solving activities inherent in art making help them develop cognitive, affective, and psychomotor skills. They select and transform ideas, discriminate, synthesize and appraise, and they apply these skills to their expanding knowledge of the visual arts and to their own *creative work. Students understand that making and responding to works of visual art are inextricably interwoven and that *perception, *analysis, and critical judgment are inherent to both.

Their own art making becomes infused with a variety of images and approaches. They learn that preferences of others may differ from their own. Students refine the questions that they ask in response to artworks. This leads them to an appreciation of multiple artistic solutions and interpretations. Study of historical and cultural *contexts gives students insights into the role played by the visual arts in human achievement. As they consider examples of visual art works within historical contexts, students gain a deeper appreciation of their own values, of the values of other people, and the connection of the visual arts to universal human needs, values, and beliefs. They understand that the art of a culture is influenced by *aesthetic ideas as well as by social, political, economic, and other factors. Through these efforts, students develop an understanding of the meaning and import of the visual world in which they live.

1. Content Standard: Understanding and applying media, techniques, and processes

Achievement Standard:
Students

a. select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
b. intentionally take advantage of the qualities and characteristics of *art media, techniques, and processes to enhance communication of their experiences and ideas

2. Content Standard: Using knowledge of *structures and functions

Achievement Standard:
Students

a. generalize about the effects of visual structures and functions and reflect upon these effects in their own work
b. employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
c. select and use the qualities of structures and functions of art to improve communication of their ideas

3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard:
Students

a. integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
b. use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

4. Content Standard: Understanding the visual arts in relation to history and cultures

Achievement Standard:
Students

a. know and compare the characteristics of artworks in various eras and cultures
b. describe and place a variety of art objects in historical and cultural contexts
c. analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

5. Content Standard: Reflecting upon and *assessing the characteristics and merits of their work and the work of others

Achievement Standard:
Students

a. compare multiple purposes for creating works of art
b. analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
c. describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

6. Content Standard: Making connections between visual arts and other disciplines

Achievement Standard:
Students

a. compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

STANDARDS IN THE ARTS

GRADES 9–12

The standards in this section describe the cumulative skills and knowledge expected of students upon graduating high school. They presume that the students have achieved the standards specified for grades 5–8; they assume that the students will demonstrate higher levels of the expected skills and knowledge, will deal with increasingly complex art works, and will provide more sophisticated responses to works of art in at least one of the arts disciplines. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

The standards establish "proficient" and "advanced" achievement levels for grades 9–12 in each discipline. The proficient level is intended for students who have completed courses of study involving relevant skills and knowledge in that discipline for one to two years beyond grade 8. The advanced level is intended for students who have completed courses of study involving relevant skills and knowledge in that discipline for three to four years beyond grade 8. Students at the advanced level are expected to achieve the standards established for the proficient as well as the advanced levels. Every student is expected to achieve the proficient level in at least one arts discipline by the time he or she graduates from high school.

Terms identified by an asterisk (*) are explained in the glossary.

Dance

High school students need to continue to dance and create dances in order to develop more highly their ability to communicate in a way that is different from the written or spoken word, or even from other visual or auditory symbol systems. They also need to respect their bodies and to understand that dance is the product of intentional and intelligent physical actions. Continued development of movement skills and creative and critical thinking skills in dance is important regardless of whether students intend a dance career.

Technical expertise and artistic expression are enhanced through reflective practice, study, and evaluation of their own work and that of others. Because dance involves *abstract images, students can develop higher order thinking skills through perceiving, analyzing, and making discriminating judgments about dance. Education in dance, which has been an integral part of human history, is also important if students are to gain a broad cultural and historical perspective. Students examine the role and meaning of dance in diverse social, cultural, and historical contexts through a variety of dance forms. Experience with dance of many cultures helps students to understand the cultural lives of others.

1. Content Standard: Identifying and demonstrating movement *elements and skills in performing dance

Achievement Standard, Proficient:
Students

a. demonstrate appropriate skeletal *alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and nonlocomotor/*axial movements
b. identify and demonstrate longer and more complex steps and patterns from two different dance *styles/traditions
c. demonstrate *rhythmic acuity
d. create and perform combinations and variations in a broad dynamic range
e. demonstrate *projection while performing dance skills
f. demonstrate the ability to remember extended movement sequences

Achievement Standard, Advanced:
Students

g. demonstrate a high level of consistency and reliability in performing technical skills
h. perform technical skills with artistic expression, demonstrating clarity, *musicality, and stylistic nuance
i. refine technique through self-evaluation and correction

2. Content Standard: Understanding *choreographic principles, processes, and structures

Achievement Standard, Proficient:
Students

a. use *improvisation to generate movement for choreography
b. demonstrate understanding of structures or forms (such as *palindrome, theme and variation, rondo, round, contemporary forms selected by the student) through brief dance studies
c. choreograph a duet demonstrating an understanding of choreographic principles, processes, and structures

Achievement Standard, Advanced:
Students

d. demonstrate further development and refinement of the proficient skills to create a small group dance with coherence and aesthetic unity
e. accurately describe how a choreographer manipulated and developed the basic movement content in a dance

3. Content Standard: Understanding dance as a way to create and communicate meaning

Achievement Standard, Proficient:
Students

a. formulate and answer questions about how movement choices communicate abstract ideas in dance
b. demonstrate understanding of how personal experience influences the interpretation of a dance
c. create a dance that effectively communicates a contemporary social theme

Achievement Standard, Advanced:
Students

d. examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives
e. compare and contrast how meaning is communicated in two of their own choreographic works

4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance

Achievement Standard, Proficient:
Students

a. create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions

b. establish a set of *aesthetic criteria and apply it in evaluating their own work and that of others
c. formulate and answer their own aesthetic questions (such as, What is it that makes a particular dance that dance? How much can one change that dance before it becomes a different dance?)

Achievement Standard, Advanced:
Students:

d. *discuss how skills developed in dance are applicable to a variety of careers
e. analyze the *style of a choreographer or cultural form; then create a dance in that style[1]
f. analyze issues of ethnicity, gender, social/economic class, age and/or physical condition in relation to dance

5. Content Standard: Demonstrating and understanding dance in various cultures and historical periods

Achievement Standard, Proficient:
Students

a. perform and describe similarities and differences between two contemporary *theatrical forms of dance
b. perform or discuss the traditions and technique of a *classical dance form[2]
c. create and answer twenty-five questions about dance and dancers prior to the twentieth century
d. analyze how dance and dancers are portrayed in contemporary media

Achievement Standard, Advanced:
Students

e. create a time line illustrating important dance events in the twentieth century, placing them in their social/historical/cultural/political contexts
f. compare and contrast the role and significance of dance in two different social/historical/cultural/political contexts

1. Choreographers that could be analyzed include George Balanchine, Alvin Ailey, Laura Dean; cultural forms include bharata natyam, classical ballet.

2. E.g., Balinese, ballet

6. Content Standard: Making connections between dance and healthful living

Achievement Standard, Proficient:
Students

a. reflect upon their own progress and personal growth during their study of dance
b. effectively communicate how lifestyle choices affect the dancer
c. analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media

Achievement Standard, Advanced:
Students:

d. discuss challenges facing professional performers in maintaining healthy lifestyles

7. Content Standard: Making connections between dance and other disciplines

Achievement Standard, Proficient:
Students

a. create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines
b. clearly identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning
c. demonstrate/discuss how *technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project

Achievement Standard, Advanced:
Students:

d. compare one choreographic work to one other artwork from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context
e. create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance, or animation)

Music

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while a knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their environment. Because music is an integral part of human history, the ability to listen with understanding is essential if students are to gain a broad cultural and historical perspective. The adult life of every student is enriched by the skills, knowledge, and habits acquired in the study of music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard, Proficient:
Students

a. sing with *expression and *technical accuracy a large and varied repertoire of vocal literature with a *level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory
b. sing music written in four parts, with and without accompaniment
c. demonstrate well-developed ensemble skills

Achievement Standard, Advanced:
Students

d. sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6
e. sing music written in more than four parts
f. sing in small ensembles with one student on a part

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard, Proficient:
Students

a. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6

b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
c. perform in small ensembles with one student on a part

Achievement Standard, Advanced:
Students

d. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard, Proficient:
Students

a. improvise stylistically appropriate harmonizing parts
b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys
c. improvise original melodies over given chord progressions, each in a consistent *style, *meter, and *tonality

Achievement Standard, Advanced:
Students

d. improvise stylistically appropriate harmonizing parts in a variety of styles
e. improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard, Proficient:
Students

a. compose music in several distinct styles, demonstrating creativity in using the *elements of music for expressive effect
b. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
c. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

Achievement Standard, Advanced:
Students

d. compose music, demonstrating imagination and technical skill in applying the principles of composition

5. Content Standard: Reading and notating music

Achievement Standard, Proficient:

Students

a. demonstrate the ability to read an instrumental or vocal score of up to four *staves by describing how the elements of music are used

Students who participate in a choral or instrumental ensemble or class

b. sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6

Achievement Standard, Advanced:

Students

c. demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs

d. interpret nonstandard notation symbols used by some 20th-century composers

Students who participate in a choral or instrumental ensemble or class

e. sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard, Proficient:

Students

a. analyze aural examples of a varied repertoire of music, representing diverse *genres and cultures, by describing the uses of elements of music and expressive devices

b. demonstrate extensive knowledge of the technical vocabulary of music

c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

Achievement Standard, Advanced:

Students

d. demonstrate the ability to perceive and remember music events by describing in detail significant events[3] occurring in a given aural example

e. compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style

f. analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

3 E.g., fugal entrances, chromatic modulations, developmental devices

7. Content Standard: Evaluating music and music performances

Achievement Standard, Proficient:
Students

a. evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
b. evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

Achievement Standard, Advanced:
Students

c. evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard, Proficient:
Students

a. explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples
b. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
c. explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music[4]

Achievement Standard, Advanced:
Students

d. compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
e. explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts[5]

4. E.g., language arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice and of the transmission and perception of sound

5. E.g., creators: painters, composers, choreographers, playwrights; performers: instrumentalists, singers, dancers, actors; others: conductors, costumers, directors, lighting designers

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard, Proficient:
Students

- **a.** classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
- **b.** identify sources of American music genres,[6] trace the evolution of those genres, and cite well-known musicians associated with them
- **c.** identify various roles[7] that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements

Achievement Standard, Advanced:
Students

- **d.** identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
- **e.** identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

6. E.g., swing, Broadway musical, blues

7. E.g., entertainer, teacher, transmitter of cultural tradition

Theatre

In grades 9–12, students view and construct dramatic works as metaphorical visions of life that embrace connotative meanings, juxtaposition, ambiguity, and varied interpretations. By creating, performing, analyzing, and critiquing dramatic performances, they develop a deeper understanding of personal issues and a broader worldview that includes global issues. Since *theatre in all its forms reflects and affects life, students should learn about representative dramatic *texts and performances and the place of that work and those events in history. Classroom work becomes more formalized with the advanced students participating in theatre, film, television, and *electronic media productions.

1. Content Standard: **Script writing through *improvising, writing, and refining *scripts based on personal experience and heritage, imagination, literature, and history**

Achievement Standard, Proficient:
Students

a. construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience

Achievement Standard, Advanced:
Students

b. write theatre, film, television, or electronic media scripts in a variety of *traditional and new forms that include original characters with unique dialogue that motivates *action

2. Content Standard: **Acting by developing, communicating, and sustaining characters in *improvisations and *informal or *formal productions**

Achievement Standard, Proficient:
Students

a. analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media
b. compare and demonstrate various *classical and contemporary acting *techniques and methods
c. in an *ensemble, create and sustain characters that communicate with audiences

Achievement Standard, Advanced:
Students

d. demonstrate artistic discipline to achieve an ensemble in rehearsal and performance
e. create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions

3. Content Standard: **Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions**

Achievement Standard, Proficient:
Students

a. explain the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup)
b. analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements
c. develop designs that use visual and aural elements to convey *environments that clearly support the text
d. apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup
e. design coherent stage management, promotional, and business plans

Achievement Standard, Advanced:
Students

f. explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film, television, and electronic media productions
g. collaborate with directors to develop *unified production concepts that convey the metaphorical nature of the *drama for informal and formal theatre, film, television, or electronic media productions
h. safely construct and efficiently operate technical aspects of theatre, film, television, or electronic media productions
i. create and reliably implement production schedules, stage management plans, promotional ideas, and business and *front of house procedures for informal and formal theatre, film, television, or electronic media productions

4. Content Standard: **Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions**

Achievement Standard, Proficient:
Students

a. develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting
b. justify selections of text, interpretation, and visual and aural *artistic choices
c. effectively communicate directorial choices to a small ensemble for improvised or scripted scenes

Achievement Standard, Advanced:
Students

d. explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, and electronic media productions

e. collaborate with designers and actors to develop aesthetically unified production concepts for informal and formal theatre, film, television, or electronic media productions
f. conduct auditions, cast actors, direct scenes, and conduct production meetings to achieve production goals

5. Content Standard: Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Achievement Standard, Proficient:
Students

a. identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions

Achievement Standard, Advanced:
Students

b. research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions

6. Content Standard: Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and *new art forms

Achievement Standard, Proficient:
Students

a. describe and compare the basic nature, materials, elements, and means of communicating in theatre, *dramatic media, musical theatre, dance, music, and the visual arts
b. determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre
c. illustrate the integration of several arts media in informal presentations

Achievement Standard, Advanced:
Students

d. compare the interpretive and expressive natures of several art forms in a specific culture or historical period
e. compare the unique interpretive and expressive natures and *aesthetic qualities of traditional arts from various cultures and historical periods with contemporary new art forms (such as performance art)
f. integrate several arts and/or media in theatre, film, television, or electronic media productions

7. Content Standard: Analyzing, critiquing, and *constructing meanings from informal and formal theatre, film, television, and electronic media productions

Achievement Standard, Proficient:
Students

a. construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate these to current personal, national, and international issues
b. articulate and justify personal *aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement
c. analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices
d. constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions

Achievement Standard, Advanced:
Students

e. construct personal meanings from nontraditional dramatic performances
f. analyze, compare, and evaluate differing critiques of the same dramatic texts and performances
g. critique several dramatic works in terms of other aesthetic philosophies (such as the underlying ethos of Greek drama, French classicism with its unities of time and place, Shakespeare and romantic forms, India classical drama, Japanese kabuki, and others)
h. analyze and evaluate critical comments about personal dramatic work explaining which points are most appropriate to inform further development of the work

8. Content Standard: Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

Achievement Standard, Proficient:
Students

a. compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts
b. identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods
c. identify cultural and historical sources of American theatre and musical theatre
d. analyze the effect of their own cultural experiences on their dramatic work

Achievement Standard, Advanced:
Students

e. analyze the social and aesthetic impact of underrepresented theatre and film artists
f. analyze the relationships among cultural values, freedom of artistic expression, ethics, and artistic choices in various cultures and historical periods

g. analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods and explain influences on contemporary theatre, film, television, and electronic media productions

Visual Arts

In grades 9–12, students extend their study of the visual arts. They continue to use a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow more sophisticated in their employment of the visual arts to reflect their feelings and emotions and continue to expand their abilities to evaluate the merits of their efforts. These standards provide a framework for that study in a way that promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. The standards also provide for their growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply knowledge and skills in the visual arts to their widening personal worlds.

The visual arts range from the folk arts, drawing, and painting, to sculpture and design, from architecture to film and video—and any of these can be used to help students meet the educational goals embodied in these standards. For example, graphic design (or any other field within the visual arts) can be used as the basis for creative activity, historical and cultural investigations, or *analysis throughout the standards. The visual arts involve varied *tools, *techniques, and *processes—all of which also provide opportunities for working toward the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop greater fluency in communicating in visual, oral, and written form, they must exhibit greater artistic competence through all of these avenues.

In grades 9–12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students understand the multifaceted interplay of different *media, styles, forms, techniques, and processes in the creation of their work.

Students develop increasing abilities to pose insightful questions about *contexts, processes, and criteria for evaluation. They use these questions to examine works in light of various analytical methods and to express sophisticated ideas about visual relationships using precise terminology. They can evaluate artistic character and *aesthetic qualities in works of art, nature, and human-made environments. They can reflect on the nature of human involvement in art as a viewer, creator, and participant.

Students understand the relationships among art forms and between their own work and that of others. They are able to relate understandings about the historical and cultural contexts of art to situations in contemporary life. They have a broad and in-depth understanding of the meaning and import of the visual world in which they live.

1. Content Standard: Understanding and applying media, techniques, and processes

Achievement Standard, Proficient:

Students

a. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks

b. conceive and *create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Achievement Standard, Advanced:
Students

c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
d. initiate, define, and solve challenging *visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

2. Content Standard: Using knowledge of *structures and functions

Achievement Standard, Proficient:
Students

a. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
b. evaluate the effectiveness of artworks in terms of organizational structures and functions
c. create artworks that use *organizational principles and functions to solve specific visual arts problems

Achievement Standard, Advanced:
Students

d. demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives
e. create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions

3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard, Proficient:
Students

a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
b. apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

Achievement Standard, Advanced:
Students

c. describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others

d. evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others

4. Content Standard: Understanding the visual arts in relation to history and cultures

Achievement Standard, Proficient:
Students

a. differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
b. describe the function and explore the meaning of specific art objects within varied cultures, times, and places
c. analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making

Achievement Standard, Advanced:
Students

d. analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
e. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

5. Content Standard: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard, Proficient:
Students

a. identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
b. describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
c. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

Achievement Standard, Advanced:
Students

d. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

6. Content Standard: Making connections between visual arts and other disciplines

Achievement Standard, Proficient:

Students

a. compare the materials, *technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis

b. compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences

Achievement Standard, Advanced:

Students

c. synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences

Appendix 1

Selected Glossary

Terms identified by an asterisk (*) are explained further in the glossary.

Dance

AB. A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA. A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

Abstract. To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original.

Action. A movement event.

Aesthetic criteria. Standards on which to make judgments about the artistic merit of a work of art.

Alignment. The relationship of the skeleton to the line of gravity and the base of support.

Axial movement. Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement.

Call and response. A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.

Canon. *Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Chance. A choreographic process in which *elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free-association and surprise structures that appear spontaneously.

Choreographic. Describes a dance sequence that has been created with specific intent.

Choreographic Structure. The specific compositional forms in which movement is structured to create a dance.

Classical. Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

Discuss. To engage in oral, written, or any other appropriate form of presentation.

Dynamics. The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. See also *movement quality.

Elements. The use of the body moving in space and time with force/energy.

Elevation. The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.

Folk. Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Improvisation. Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Initiation. Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Kinesphere. The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. See *personal space.

Kinesthetic. Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Levels. The height of the dancer in relation to the floor.

Locomotor movement. Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Movement quality. The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch, and glide.

Movement theme. A complete idea in movement that is manipulated and developed within a dance.

Musicality. The attention and sensitivity to the musical elements of dance while creating or performing.

Narrative. Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Nonlocomotor movement. See *axial movement

Palindrome. A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc.; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is "Able was I ere I saw Elba." In this example, the letters are the same forward to the "r" in "ere" as they are backward to the "r.")

Personal space. The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.

Phrase. A brief sequence of related movements that has a sense of rhythmic completion.

Projection. A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.

Reordering. A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Rhythmic acuity. The physical, auditory recognition of various complex time elements.

Style. A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Technology. Electronic media (such as video, computers, or lasers) used as tools to create, learn, explain, document, analyze, or present dance.

Theatrical. Dance genres primarily developed for the stage (such as jazz and tap).

Traditional dance. The term "traditional" is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, noh, or the folk dances of indigenous peoples of Europe or other areas.

Warmup. Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

Music

Alla breve. The *meter signature ¢ indicating the equivalent of $\frac{2}{2}$ time.

Articulation. In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

Classroom instruments. Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, *fretted instruments, keyboard instruments, and electronic instruments.

Dynamic levels, dynamics. Degrees of loudness.

Elements of music. Pitch, rhythm, harmony, *dynamics, *timbre, texture, *form.

Expression, expressive, expressively. With appropriate *dynamics, phrasing, *style, and interpretation and appropriate variations in dynamics and tempo.

Form. The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Fretted instruments. Instruments with frets (strips of material across the fingerboard allowing the strings to be stopped at predetermined locations), such as guitar, ukulele, and sitar.

Genre. A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Intonation. The degree to which pitch is accurately produced in performance, particularly among the players in an ensemble.

Level of difficulty. For purposes of these standards, music is classified into six levels of difficulty:

Level 1—Very easy. Easy keys, *meters, and rhythms; limited ranges.

Level 2—Easy. May include changes of tempo, key, and meter; modest ranges.

Level 3—Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4—Moderately difficult. Requires well-developed *technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5—Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle *dynamic requirements.

Level 6—Very difficult. Suitable for musically mature students of exceptional competence.

(Adapted with permission from *NYSSMA Manual*, Edition XXIII, published by the New York State School Music Association, 1991.)

Meter. The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a *meter signature at the beginning of a work.

Meter signature. An indicator of the *meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

MIDI (Musical Instrument Digital Interface). Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

Ostinato. A short musical pattern that is repeated persistently throughout a composition.

Staves. Plural of staff (the five parallel lines on which music is written).

Style. The distinctive or characteristic manner in which the *elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), *form or type of composition (fugal style, contrapuntal style), or *genre (operatic style, bluegrass style).

Technical accuracy, technical skills. The ability to perform with appropriate *timbre, *intonation, and diction and to play or sing the correct pitches and rhythms.

Timbre. The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

Tonality. The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from *ca.* 1600.

Theatre

Action. The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

Aesthetic criteria. Criteria developed about the visual, aural, and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning.

Aesthetic qualities. The emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art.

Artistic choices. Selections made by theatre artists about situation, action, direction, and design in order to convey meaning.

Classical. A dramatic form and production techniques considered of significance in earlier times, in any culture or historical period.

Classroom dramatizations. The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.

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Constructed meaning. The personal understanding of dramatic/artistic intentions and *actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.

Drama. The art of composing, writing, acting, or producing plays; a literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance.

Dramatic media. Means of telling of stories by way of stage, film, television, radio, or computer discs.

Electronic media. Means of communication characterized by the use of technology, e.g., radio, computers, e.g., virtual reality.

Ensemble. The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.

Environment. Physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters.

Formal production. The staging of a dramatic work for presentation for an audience.

Front of house. Box office and lobby.

Improvisation. The spontaneous use of movement and speech to create a character or object in a particular situation.

Informal production. The exploration of all aspects of a dramatic work (such as visual, oral, aural) in a setting where experimentation is emphasized. Similar to classroom dramatizations with classmates and teachers as the usual audience.

New art forms. The novel combination of traditional arts and materials with emerging technology (such as performance art, videodiscs, virtual reality).

Role. The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

Script. The written dialogue, description, and directions provided by the playwright.

Social pretend play. When two or more children engage in unsupervised enactments; participants use the play to explore social knowledge and skills.

Tension. The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address.

Text. The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.

Theatre. The imitation/representation of life, performed for other people; the performance of dramatic literature; *drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances.

Theatre literacy. The ability to create, perform, perceive, analyze, critique, and understand dramatic performances.

Traditional forms. Forms that use time-honored theatrical practices.

Unified production concept. A brief statement, metaphor, or expression of the essential meaning of a play that orders and patterns all the play's parts; a perceptual device used to evoke associated visual and aural presuppositions serving to physicalize and unify the production values of a play.

Visual Arts

Visual Arts. A broad category that includes the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials.

Aesthetics. A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.

Analysis. Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.

Art criticism. Describing and evaluating the media, processes, and meanings of works of visual art, and making comparative judgments.

Art elements. Visual arts components, such as line, texture, color, form, value, and space.

Art history. A record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts.

Art materials. Resources used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic.

Art media. Broad categories for grouping works of visual art according to the *art materials used.

Assess. To analyze and determine the nature and quality of achievement through means appropriate to the subject.

Context. A set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts and that define specific cultures and eras.

Create. To produce works of visual art using materials, techniques, processes, elements, and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas.

Expressive features. Elements evoking affects such as joy, sadness, or anger.

Expression. A process of conveying ideas, feelings, and meanings through selective use of the communicative possibilities of the visual arts.

Ideas. A formulated thought, opinion, or concept that can be represented in visual or verbal form.

Organizational principles. Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.

Perception. Visual and sensory awareness, discrimination, and integration of impressions, conditions, and relationships with regard to objects, images, and feelings.

Process. A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.

Structures. Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art.

Techniques. Specific methods or approaches used in a larger process; for example, graduation of value or hue in painting or conveying linear perspective through overlapping, shading, or varying size or color.

Technologies. Complex machines used in the study and creation of art, such as lathes, presses, computers, lasers, and video equipment.

Tools. Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns, and cameras.

Visual arts problems. Specific challenges based in thinking about and using visual arts components.

Appendix 2

Outlines of Sequential Learning

The content and achievement standards for dance, music, theatre, and the visual arts are presented in the following pages in outline form.

Insofar as possible, the achievement standards are arranged so that similar skills and knowledge are aligned horizontally, left to right, representing sequential learning from level to level: K–4, 5–8, 9–12 proficient, 9–12 advanced. The sequential nature of the learning called for in the standards is evident in reading the standards this way.

A bracket indicates that an achievement standard at one level is related to more than one achievement standard at another level. An arrow indicates that, although the standard appearing at a lower level is not repeated verbatim, the students at higher grade levels are expected to demonstrate higher levels of those skills, to deal with more complex examples, and to respond to works of art in increasingly more sophisticated ways. A line indicates that a standard appearing at a higher level may not be developmentally appropriate at the lower level, although learning experiences leading toward the skills associated with the standard are assumed to be taking place.

Dance

= The achievement standard at one level is related to more than one achievement standard at another level.

= The Standard appearing at a lower grade level is not repeated, but students at this grade level are expected to achieve that standard, demonstrating higher levels of skill, dealing with more complex examples, and responding to works of art in increasingly sophisticated ways.

= The standard appearing at a higher level may not be developmentally appropriate at this level, although learning experiences leading toward the skills associated with the standard are assumed to be taking place.

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
1. Content Standard: Identifying and demonstrating movement elements and skills in performing dance			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard:** Students:
accurately demonstrate nonlocomotor/axial movements (such as bend, twist, stretch, swing) (a)	demonstrate the following movement skills and explain the underlying principles: alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery (a)	demonstrate appropriate skeletal alignment, body-part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor/axial movements (a)	demonstrate a high level of consistency and reliability in performing technical skills (g)
accurately demonstrate eight basic locomotor movements (such as walk, run, hop, jump, leap, gallop, slide, and skip), traveling forward, backward, sideward, diagonally, and turning (b)	accurately identify and demonstrate basic dance steps, positions and patterns for dance from two different styles or traditions (b)	identify and demonstrate longer and more complex steps and patterns from two different dance styles/traditions (b)	perform technical skills with artistic expression, demonstrating clarity, musicality, and stylistic nuance (h)
demonstrate accuracy in moving to a musical beat and responding to changes in tempo (f)	accurately transfer a rhythmic pattern from the aural to the kinesthetic (d)	demonstrate rhythmic acuity (c)	
demonstrate kinesthetic awareness, concentration, and focus in performing movement skills (g)	demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills (f)	demonstrate projection while performing dance skills (e)	
create shapes at low, middle, and high levels (c) demonstrate the ability to define and maintain personal space (d) demonstrate movements in straight and curved pathways (e)	accurately transfer a spatial pattern from the visual to the kinesthetic (c)	→	→
—	identify and clearly demonstrate a range of dynamics/movement qualities (e)	create and perform combinations and variations in a broad dynamic range (d)	→
attentively observe and accurately describe the action (such as skip, gallop) and movement elements (such as levels, directions) in a brief movement study (h)	describe the action and movement elements observed in a dance, using appropriate movement/dance vocabulary (h)	→	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
———	demonstrate accurate memorization and reproduction of movement sequences (g)	demonstrate the ability to remember extended movement sequences (f)	——→
———	———	———	refine technique through self-evaluation and correction (i)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
2. Content Standard: Understanding choreographic principles, processes, and structures			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
create a sequence with a beginning, middle and end both with and without a rhythmic accompaniment. Identify each of these parts of the sequence (a)	clearly demonstrate the principles of contrast and transition (a)	→	→
improvise, create and perform dances based on their own ideas and concepts from other sources (b) use improvisation to discover and invent movement and to solve movement problems (c)	effectively demonstrate the processes of reordering and chance (b)	use improvisation to generate movement for choreography (a)	
create a dance phrase, accurately repeat it, and then vary it (making changes in the time, space and/or force/energy) (d)	successfully demonstrate the structures or forms of AB, ABA, canon, call and response, and narrative (c)	demonstrate understanding of structures or forms (such as palindrome, theme and variation, rondo, round, contemporary forms selected by the student) through brief dance studies (b)	demonstrate further development and refinement of the proficient skills to create a small group dance with coherence and aesthetic unity (d)
demonstrate the ability to work effectively alone and with a partner (e)	demonstrate the ability to work cooperatively in a small group during the choreographic process (d)	choreograph a duet demonstrating an understanding of choreographic principles, processes, and structures (c)	
demonstrate the following partner skills: copying, leading and following, mirroring (f)	demonstrate the following partner skills in a visually interesting way: creating contrasting and complementary shapes, taking and supporting weight (e)	→	→
			accurately describe how a choreographer manipulated and developed the basic movement content in a dance (e)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
3. Content Standard: Understanding dance as a way to create and communicate meaning			
Achievement Standard: Students	**Achievement Standard:** Students:	**Achievement Standard:** Students	**Achievement Standard:** Students:
observe and discuss how dance is different from other forms of human movement (such as sports, everyday gestures) (a)	effectively demonstrate the difference between pantomiming and abstracting a gesture (a)	formulate and answer questions about how movement choices communicate abstract ideas in dance (a)	examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives (d)
take an active role in a class discussion about interpretations of and reactions to a dance (b)	observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance (b)	demonstrate understanding of how personal experience influences the interpretation of a dance (b)	compare and contrast how meaning is communicated in two of their own choreographic works (e)
present their own dances to peers and discuss their meanings with competence and confidence (c)	demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance (c)	create a dance that effectively communicates a contemporary social theme (c)	
	create a dance that successfully communicates a topic of personal significance (d)		

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
4. Content Standard: Applying and demonstrating critical and creative thinking skills in dance			
Achievement Standard: Students	**Achievement Standard:** Students:	**Achievement Standard:** Students	**Achievement Standard:** Students:
explore, discover, and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice (a)	create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for their choice (a)	create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions (a)	→
observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space, through body shapes, levels, pathways) (b)	demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way (b)		
	compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (such as movement qualities) (c)	establish a set of aesthetic criteria and apply it in evaluating their own work and that of others (b)	discuss how skills developed in dance are applicable to a variety of careers (d)
	identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast) (d)	formulate and answer their own aesthetic questions (such as, What is it that makes a particular dance that dance? How much can one change that dance before it becomes a different dance? (c)	analyze the style of a choreographer or cultural form; then create a dance in that style (e)
			analyze issues of ethnicity, gender, social/economic class, age and/or physical condition in relation to dance (f)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
5. Content Standard: Demonstrating and understanding dance in various cultures and historical periods			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
perform folk dances from various cultures with competence and confidence (a)	competently perform folk and/or classical dances from various cultures; describe similarities and differences in steps and movement styles (a)	perform and describe similarities and differences between two contemporary theatrical forms of dance (a)	→
	competently perform folk, social and/or theatrical dances from a broad spectrum of twentieth-century America (b)	perform or discuss the traditions and technique of a classical dance form (b)	→
learn and effectively share a dance from a resource in their own community; describe the cultural and/or historical context (b)	learn from resources in their own community (such as people, books, videos) a folk dance of a different culture or a social dance of a different time period and the cultural/historical context of that dance; effectively sharing the dance and its context with their peers (c)	→	→
accurately answer questions about dance in a particular culture and time period (for example, In colonial America, why and in what settings did people dance? What did the dances look like?) (c)	accurately describe the role of dance in at least two different cultures or time periods (d)	create and answer twenty-five questions about dance and dancers prior to the twentieth century (c)	create a time line illustrating important dance events in the twentieth century, placing them in their social/historical/cultural/political contexts (e)
		analyze how dance and dancers are portrayed in contemporary media (d)	compare and contrast the role and significance of dance in two different social/historical/cultural/political contexts (f)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
6. Content Standard: Making connections between dance and healthful living			
Achievement Standard: Students	**Achievement Standard:** Students:	**Achievement Standard:** Students	**Achievement Standard:** Students:
identify at least three personal goals to improve themselves as dancers (a)	identify at least three personal goals to improve themselves as dancers and steps they are taking to reach those goals (a)	reflect upon their own progress and personal growth during their study of dance (a)	→
explain how healthy practices (such as nutrition, safety) enhance their ability to dance, citing multiple examples (b)	explain strategies to prevent dance injuries (b)	effectively communicate how lifestyle choices affect the dancer (b)	→
———	create their own warmup and discuss how that warmup prepares the body and mind for expressive purposes (c)	analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media (c)	discuss challenges facing professional performers in maintaining healthy lifestyles (d)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
7. Content Standard: Making connections between dance and other disciplines			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students:
create a dance project that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science) (a)	create a project that reveals similarities and differences between the arts (a)	create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines (a)	→
respond to a dance using another art form; explain the connections between the dance and their response to it (such as stating how their paintings reflect the dance they saw) (b)	cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern) (b)	clearly identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning (b)	compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context (d)
	observe the same dance both live and recorded on video; compare and contrast the aesthetic impact of the two observations (c)	demonstrate/discuss how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project (c)	create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video, dance, video/computer-aided live performance, or animation) (e)

Music

= The Standard appearing at a lower grade level is not repeated, but students at this grade level are expected to achieve that standard, demonstrating higher levels of skill, dealing with more complex examples, and responding to works of art in increasingly sophisticated ways.

= The standard appearing at a higher level may not be developmentally appropriate at this level, although learning experiences leading toward the skills associated with the standard are assumed to be taking place.

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
1. Content Standard: Singing, alone and with others, a varied repertoire of music			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo (a)	sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles (a)	→	→
sing expressively, with appropriate dynamics, phrasing, and interpretation (b)			
———	sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory (b)	sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory (a)	sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6 (d)
sing from memory a varied repertoire of songs representing genres and styles from diverse cultures (c)	sing music representing diverse genres and cultures, with expression appropriate for the work being performed (c)		
sing ostinatos, partner songs, and rounds (d)	sing music written in two and three parts (d)	sing music written in four parts, with and without accompaniment (b)	sing music written in more than four parts (e)
sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor (e)	→	demonstrate well-developed ensemble skills (c)	sing in small ensembles with one student on a part (f)
	[choral ensemble] sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory (e)		

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo (a)	perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control (a)	→	→
perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments (b)			
—	perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6 (b)	perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6 (a)	perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6 (d)
perform expressively a varied repertoire of music representing diverse genres and styles (c)	perform music representing diverse genres and cultures, with expression appropriate for the work being performed (c)		
echo short rhythms and melodic patterns (d)	play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument (d)	→	→
perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor (e)	→	perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills (b)	→
perform independent instrumental parts while other students sing or play contrasting parts (f)	→	perform in small ensembles with one student on a part (c)	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED

Content Standard 2, continued

[instrumental ensemble/class]
perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory (*e*)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
3. Content Standard: Improvising melodies, variations, and accompaniments			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
improvise "answers" in the same style to given rhythmic and melodic phrases (a)			
improvise simple rhythmic and melodic ostinato accompaniments (b)	improvise simple harmonic accompaniments (a)	improvise stylistically appropriate harmonizing parts (a)	improvise stylistically appropriate harmonizing parts in a variety of styles (d)
improvise simple rhythmic variations and simple melodic embellishments on familiar melodies (c)	improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (b)	improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys (b)	→
improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means (d)	improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality (c)	improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality (c)	improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality (e)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
4. Content Standard: Composing and arranging music within specified guidelines			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
create and arrange music to accompany readings or dramatizations (a)			
create and arrange short songs and instrumental pieces within specified guidelines (b)	compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance (a)	compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect (a)	compose music, demonstrating imagination and technical skill in applying the principles of composition (d)
———	arrange simple pieces for voices or instruments other than those for which the pieces were written (b)	arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music (b)	——→
use a variety of sound sources when composing (c)	use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging (c)	compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources (c)	——→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
5. Content Standard: Reading and notating music			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
read whole, half, dotted half, quarter, and eighth notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter signatures (a)	read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, and alla breve meter signatures (a)	demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used (a)	demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs (c)
use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys (b)	read at sight simple melodies in both the treble and bass clefs (b)	→	→
identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing (c)	identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (c)	→	→
use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher (d)	use standard notation to record their musical ideas and the musical ideas of others (d)	→	→
—	—	—	interpret nonstandard notation symbols used by some twentieth-century composers (d)
	[choral/instr. ensemble/class] sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6 (e)	*[choral/instr. ensemble/class]* sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6 (b)	*[choral/instr. ensemble/class]* sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6 (e)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
6. Content Standard: Listening to, analyzing, and describing music			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
identify simple music forms when presented aurally (a)	→	→	→
demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures (b)	describe specific music events in a given aural example, using appropriate terminology (a)	→	demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example (d)
—	analyze the uses of elements of music in aural examples representing diverse genres and cultures (b)	analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices (a)	→
use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances (c)	demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music (c)	demonstrate extensive knowledge of the technical vocabulary of music (b)	→
identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices (d)	→	→	→
respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music (e)			
—	—	identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques (c)	compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style (e)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
_____	_____	_____	analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive (f)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
7. Content Standard: Evaluating music and music performances			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
devise criteria for evaluating performances and compositions (a)	develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing (a)	evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music (a)	→
explain, using appropriate music terminology, their personal preferences for specific musical works and styles (b)			
	evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (b)	evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models (b)	evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions (c)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
identify similarities and differences in the meanings of common terms used in the various arts (a)	compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art (a)	explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples (a)	compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures (d)
———	———	———	explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts (e)
———	———	compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures (b)	→
identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (b)	describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (b)	explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (c)	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
9. Content Standard: Understanding music in relation to history and culture			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
identify by genre or style aural examples of music from various historical periods and cultures (a)	→	classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications (a)	→
describe in simple terms how elements of music are used in music examples from various cultures of the world (b)	describe distinguishing characteristics of representative music genres and styles from a variety of cultures (a)	→	identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context (d)
—	classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary (b)	→	→
—	—	identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them (b)	→
—	—	—	identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences (e)
identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use (c)	→	→	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
identify and describe roles of musicians in various music settings and cultures (d)	compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed (c)	identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements (c)	→
demonstrate audience behavior appropriate for the context and style of music performed (e)			

Theatre

= The achievement standard at one level is related to more than one achievement standard at another level.

= The Standard appearing at a lower grade level is not repeated, but students at this grade level are expected to achieve that standard, demonstrating higher levels of skill, dealing with more complex examples, and responding to works of art in increasingly sophisticated ways.

= The standard appearing at a higher level may not be developmentally appropriate at this level, although learning experiences leading toward the skills associated with the standard are assumed to be taking place.

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
1. Content Standard: Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history	Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history	Script writing by improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history	Script writing by improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
collaborate to select interrelated characters, environments, and situations for classroom dramatizations (a)	individually and in groups, create characters, environments, and actions that create tension and suspense (a)	construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience (a)	write theatre, film, television, or electronic media scripts in a variety of traditional and new forms that include original characters with unique dialogue that motivates action (b)
improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue (b)	refine and record dialogue and action (b)		

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
2. Content Standard: Acting by assuming roles and interacting in improvisations	Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes	Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions	Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard** Students
imagine and clearly describe characters, their relationships, and their environments (a)	analyze descriptions, dialogue, and actions to discover, articulate, and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices, and emotional responses of people (a)	analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media (a)	→
use variations of locomotor and nonlocomotor movement and vocal pitch, tempo, and tone for different characters (b)	demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices (b)	compare and demonstrate various classical and contemporary acting techniques and methods (b)	demonstrate artistic discipline to achieve an ensemble in rehearsal and performance (d)
assume roles that exhibit concentration and contribute to the action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history (c)	in an ensemble, interact as the invented characters (c)	in an ensemble, create and sustain characters that communicate with audiences (c)	create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions (e)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
3. Content Standard: Designing by visualizing and arranging environments for classroom dramatizations	**Designing by developing environments for improvised and scripted scenes**	**Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions**	**Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions**
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
	explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for the drama (a)	explain the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup) (a)	explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film, television, and electronic media productions (f)
	analyze improvised and scripted scenes for technical requirements (b)	analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements (b)	→
visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects using a variety of sound sources (a)	develop focused ideas for the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources (c)	develop designs that use visual and aural elements to convey environments that clearly support the text (c)	collaborate with directors to develop unified production concepts that convey the metaphorical nature of the drama for informal and formal theatre, film, television, or electronic media productions (g)
collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup (b)	work collaboratively and safely to select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character (d)	apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup (d)	safely construct and efficiently operate technical aspects of theatre, film, television, or electronic media productions (h)
		design coherent stage management, promotional, and business plans (e)	create and reliably implement production schedules, stage management plans, promotional ideas, and business and front-of-house procedures for informal and formal theatre, film, television, or electronic media productions (i)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
4. Content Standard: Directing by planning classroom dramatizations	Directing by organizing rehearsals for improvised and scripted scenes	Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions	Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
_____	_____	_____	explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, and electronic media productions (d)
_____	_____	develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting (a)	collaborate with designers and actors to develop aesthetically unified production concepts for informal and formal theatre, film, television, or electronic media productions (e)
_____	_____	justify selections of text, interpretation, and visual and aural artistic choices (b)	→
collaboratively plan and rehearse improvisations and demonstrate various ways of staging classroom dramatizations (a)	lead small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes, demonstrating social, group, and consensus skills (a)	effectively communicate directorial choices to a small ensemble for improvised or scripted scenes (c)	conduct auditions, cast actors, direct scenes, and conduct production meetings to achieve production goals (f)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
5. Content Standard: **Researching by finding information to support classroom dramatizations**	**Researching by using cultural and historical information to support improvised and scripted scenes**	**Researching by evaluating and synthesizing cultural and historical information to support artistic choices**	**Researching by evaluating and synthesizing cultural and historical information to support artistic choices**
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard** Students	**Achievement Standard:** Students
communicate information to peers about people, events, time, and place related to classroom dramatizations (a)	apply research from print and nonprint sources to script writing, acting, design, and directing choices (a)	identify and research cultural, historical, and symbolic clues in dramatic texts and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions (a)	research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions (b)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
6. Content Standard: Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms	Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms	Comparing and integrating art forms by analyzing traditional theatre, dance, music, and visual arts, and new art forms	Comparing and integrating art forms by analyzing traditional theatre, dance, music, and visual arts, and new art forms
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts (a)	→	describe and compare the basic nature, materials, elements, and means of communicating in theatre, dramatic media, musical theatre, dance, music, and the visual arts (a)	compare the interpretive and expressive natures of several art forms in a specific culture or historical period (d)
compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts (b)	describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, dramatic media, dance, and visual arts (a)	→	→
—	—	determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre (b)	compare the unique interpretive and expressive natures and aesthetic qualities of traditional arts from various cultures and historical periods with contemporary new art forms (such as performance art) (e)
select movement, music, or visual elements to enhance the mood of a classroom dramatization (c)	incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and scripted scenes (b)	illustrate the integration of several arts media in informal presentations (c)	integrate several arts and/or media in theatre, film, television or electronic media productions (f)
—	express and compare personal reactions to several art forms (c)	→	→
—	describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts (d)	→	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
7. Content Standard: **Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions**	**Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions**	**Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions**	**Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions**
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard:** Students
identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances (a)	describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances (a)	→	→
explain how the wants and needs of characters are similar to and different from their own (b)	articulate and support the meanings constructed from their and others' dramatic performances (b)	construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate to current personal, national, and international issues (a)	construct personal meanings from nontraditional dramatic performances (e)
articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances (c)	use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances (c)	articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compares perceived artistic intent with the final aesthetic achievement (b) analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices (c)	analyze, compare, and evaluate differing critiques of the same dramatic texts and performances (f) critique several dramatic works in terms of other aesthetic philosophies (such as the underlying ethos of Greek drama, French classicism with its unities of time and place, Shakespeare and romantic forms, India classical drama, Japanese Kabuki, and others) (g)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative processes of planning, playing, responding, and evaluating (d)	describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes (d)	constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions (d)	analyze and evaluate critical comments about personal dramatic work, explaining which points are most appropriate to inform further development of the work (h)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
8. Content Standard: **Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life**	**Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures**	**Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present**	**Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present**
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life (a)	describe and compare universal characters and situations in dramas from and about various cultures and historical periods, illustrate in improvised and scripted scenes, and discuss how theatre reflects a culture (a)	compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts (a)	→
_____	explain the knowledge, skills, and discipline needed to pursue careers and avocational opportunities in theatre, film, television, and electronic media (b)	identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods (b)	analyze the social and aesthetic impact of underrepresented theatre and film artists (e)
identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions (b)	analyze the emotional and social impact of dramatic events in their lives, in the community, and in other cultures (c)	→	→
_____	explain how culture affects the content and production values of dramatic performances (d)	identify cultural and historical sources of American theatre and musical theatre (c)	analyze the relationships among cultural values, freedom of artistic expression, ethics, and artistic choices in various cultures and historical periods (f)
_____	explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life (e)	analyze the effect of their own cultural experiences on their dramatic work (d)	→
_____	_____	_____	analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods, and explain influences on contemporary theatre, film, television, and electronic media productions (g)

Visual Arts

= The achievement standard at one level is related to more than one achievement standard at another level.

= The Standard appearing at a lower grade level is not repeated, but students at this grade level are expected to achieve that standard, demonstrating higher levels of skill, dealing with more complex examples, and responding to works of art in increasingly sophisticated ways.

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
1. Content Standard: Understanding and applying media, techniques, and processes			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
know the differences between materials, techniques, and processes (a)	select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices (a)	apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks (a)	communicate ideas regularly at a high level of effectiveness in at least one visual arts medium (c)
describe how different materials, techniques, and processes cause different responses (b) use different media, techniques, and processes to communicate ideas, experiences, and stories (c)	intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas (b)	conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes they use (b)	initiate, define, and solve challenging visual arts problems independently, using intellectual skills such as analysis, synthesis, and evaluation (d)
use art materials and tools in a safe and responsible manner (d)	→	→	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
2. Content Standard: Using knowledge of structures and functions			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard, Proficient:** Students	**Achievement Standard, Advanced:** Students
know the differences among visual characteristics and purposes of art in order to convey ideas (a)	generalize about the effects of visual structures and functions and reflect upon these effects in their own work (a)	demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art (a)	demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives (d)
describe how different expressive features and organizational principles cause different responses (b)	employ organizational structures and analyze what makes them effective or not effective in the communication of ideas (b)	evaluate the effectiveness of artworks in terms of organizational structures and functions (b)	create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions (e)
use visual structures and functions of art to communicate ideas (c)	select and use the qualities of structures and functions of art to improve communication of their ideas (c)	create artworks that use organizational principles and functions to solve specific visual arts problems (c)	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
explore and understand prospective content for works of art (a)	integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks (a)	reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture (a)	describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others (c)
select and use subject matter, symbols, and ideas to communicate meaning (b)	use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks (b)	apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life (b)	evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others (d)

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
4. Content Standard: Understanding the visual arts in relation to history and cultures			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
know that the visual arts have a both a history and specific relationships to various cultures (a)	know and compare the characteristics of artworks in various eras and cultures (a)	differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art (a)	analyze and interpret artworks for relationships among form, context, purposes, and critical models showing understanding of the work of critics, historians, aestheticians, and artists (d)
identify specific works of art as belonging to particular cultures, times, and places (b)	describe and place a variety of art objects in historical and cultural contexts (b)	describe the function and explore the meaning of specific art objects within varied cultures, times, and places (b)	analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning (e)
demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art (c)	analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art (c)	analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making (c)	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
5. Content Standard: Reflecting upon and assessing the characteristics and merits of their work and the work of others			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
understand there are various purposes for creating works of visual art (a)	compare multiple purposes for creating works of art (a)	identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works (a)	correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions (d)
describe how people's experiences influence the development of specific artworks (b)	analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry (b)	describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts (b)	→
understand there are different responses to specific artworks (c)	describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures (c)	reflect analytically on various interpretations as a means for understanding and evaluating works of visual art (c)	→

GRADES K–4	GRADES 5–8	GRADES 9–12, PROFICIENT	GRADES 9–12, ADVANCED
6. Content Standard: Making connections between visual arts and other disciplines			
Achievement Standard: Students	**Achievement Standard:** Students	**Achievement Standard:** Students	**Achievement Standard:** Students
understand and use similarities and differences between characteristics of the visual arts and other arts disciplines (a)	compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context (a)	compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis (a)	→
identify connections between the visual arts and other disciplines in the curriculum (b)	describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts (b)	compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences (b)	synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences (c)

Appendix 3

Summary Statement

This statement briefly spells out the goals of the standards and describes the context from which they have emerged. Readers are encouraged to duplicate this summary for distribution to all those who can help implement the standards.

Summary Statement: Education Reform, Standards, and the Arts

These *National Standards for Arts Education* are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K–12, and they speak to both content and achievement.

The Reform Context. The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of *A Nation at Risk* in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. With the passage of the *Goals 2000: Educate America Act*, the national goals are written into law, naming the arts as a core, academic subject—as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

At the same time, the Act calls for education standards in these subject areas, both to encourage high achievement by our young people and to provide benchmarks to determine how well they are learning and performing. In 1992, anticipating that education standards would emerge as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what the nation's school children should know and be able to do in the arts. This document is the result of an extended process of consensus-building that drew on the broadest possible range of expertise and participation. The process involved the review of state-level arts education frameworks, standards from other nations, and consideration at a series of national forums.

The Importance of Standards. Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional. This document says, in effect, "an education in the arts means that students should know what is spelled out here, and they should reach clear levels of attainment at these grade levels."

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with the ***results*** (in the form of student learning) that come from a basic education in the arts, ***not with how those results ought to be delivered***. Those matters are for states, localities, and classroom teachers to decide. In other words, while the Standards provide educational goals and not a curriculum, they can help improve all types of arts instruction.

The Importance of Arts Education. Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- The arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures—as well as acquiring the tools and knowledge to create one's own responses—is essential not only to understanding life but to living it fully.

- The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.

- The arts are integral to every person's daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's night-time TV drama, to the teenager's Saturday dance, to the enduring influences of the classics.

- The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.

- There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

The Benefits of Arts Education. Arts education benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the arts benefits *society* because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And, as study and competence in the arts reinforce one other, the joy of learning becomes real, tangible, and powerful.

The Arts and Other Core Subjects. The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

What Must We Do? The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world but for contributing to it and making their own way. Without the arts to help shape students' perceptions and imaginations, our children stand every chance of growing into adulthood as culturally disabled. We must not allow

that to happen.

Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision, for our children and for our society.

Appendix 4

Contributors and Endorsers

Coordinating Council

American Alliance for Theatre & Education

Barbara Salisbury Wills, Executive Secretary
Kim Wheetley, Immediate Past President

National Art Education Association

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James Clarke, Immediate Past President

Music Educators National Conference

John J. Mahlmann, Executive Director
Dorothy Straub, President

National Dance Association

Rebecca Hutton, Executive Director
Kathryn Ellis, President

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Edward Gero, Actor, Shakespeare Theatre; Director of the Ensemble, George Mason University
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Arturo Madrid, Trinity University
Roger Mandle, Rhode Island School of Design
Ellis Marsalis, University of New Orleans
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Milton Rhodes, Spoleto Festival
Malcolm L. Richardson, President's Committee on the Arts and Humanities
Shirley Ririe, Ririe-Woodbury Dance Company
Albert Shanker, American Federation of Teachers
Richard Wendorf, Houghton Library, Harvard University
James D. Wolfensohn, The John F. Kennedy Center for the Performing Arts

Endorsers

The following professional organizations join with the Consortium of National Arts Education Associations in promoting the vision of K-12 arts education as described in the *National Standards for Arts Education*:

Alliance for Curriculum Reform
American Arts Alliance
American Association of School Administrators
American Choral Directors Association
American Council for the Arts
American Federation of Musicians of the U.S. and Canada
American Guild of English Handbell Ringers
American Music Conference
American Symphony Orchestra League
Association of Art Museum Directors
Association of Teacher Educators
Capezio/Ballet Makers Dance Foundation
Chorus America
College Band Directors National Association
The College Board
Council for Basic Education
Educational Theatre Association
Future Business Leaders of America—Phi Beta Lambda, Inc.
Getty Center for Education in the Arts
Guitar and Accessories Marketing Association
Industrial Designers Society of America
International Association of Electronic Keyboard Manufacturers
The International Network of Performing and Visual Arts Schools
John F. Kennedy Center for the Performing Arts
Meet the Composer, Inc.
Music Distributors Association
Music Industry Conference
National Academy of Recording Arts & Sciences, Inc.
National Assembly of Local Arts Agencies (NALAA)
National Assembly of State Arts Agencies (NASAA)
National Association of Band Instrument Manufacturers
National Association of Elementary School Principals
National Association of Music Merchants
National Association for Music Therapy, Inc.
National Association of Pastoral Musicians, Music Education Division
National Association of School Music Dealers
National Council of Music Importers and Exporters
National Education Association
National Federation of Music Clubs
National Movement Theatre Association
National Music Publishers' Association, Inc.

National Piano Foundation
National School Orchestra Association
North American Montessori Teachers' Association
North American Steel Band Association
OPERA America
Percussive Arts Society
Piano Manufacturers Association International
Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.
Sweet Adelines International
United States Amateur Ballroom Dancers Association
The VoiceCare Network
Young Audiences, Inc.

Supporters

The following professional organizations have added their support for the goals and ideals implied in the *National Standards for Arts Education*:

American Association of Museums
American Bandmasters Association
American Orff-Schulwerk Association
Arts & Business Council, Inc.
ASSITEJ/USA (International Association of Theatre for Children and Young People/United States Center)
Center for Civic Education
College Art Association of America
Corporation for Public Broadcasting
Dance Notation Bureau
Dance/USA
International Council of Fine Arts Deans
International Reading Association
Music Publishers' Association
Music Teachers National Association
National Alliance for Media Arts & Culture
National Alliance for Musical Theatre
National Association of College Wind and Percussion Instructors
National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre
National Band Association
National Council for the Social Studies
National Council of Teachers of Mathematics
National League of Cities
National School Boards Association
Very Special Arts

ADDITIONS TO ENDORSER/SUPPORTER LIST:

In addition to the organizations listed on pages 140 and 141, the following professional organizations have offered their endorsement or support of the National Arts Standards

National Middle School Association - Supporter

The National PTA - Supporter

Society of North American Goldsmiths - Endorser

Ordering Information

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The **National Standards for Arts Education** are written for all students. The Standards affirm that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any subject, is a matter of discipline and study. The Standards spell out what every young American should know and be able to do in the arts. The Standards say that students:

- Should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts
- Should be able to communicate proficiently in at least one art form
- Should be able to develop and present basic analyses of works of art
- Should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods
- Should be able to relate various types of arts knowledge and skills within and across the arts disciplines

CONSORTIUM OF NATIONAL ARTS EDUCATION ASSOCIATIONS

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